

"ON PROBATION"

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THE CAST

MARY FORREST.....EDITH THORNTON  
BRUCE WINTER.....  
JUDGE WINTER.....  
DETECTIVE REILLY.....  
NAN MILLER.....  
HER FATHER.....  
HER MOTHER.....  
PHIL COLEMAN.....  
DOLORES, HIS SISTER.....  
FAT BOY.....  
FRANK, A SHIEK.....  
JACK, ANOTHER.....  
MARY'S CHAUFFEUR.....  
AUTO DEALER?.....

MARY'S MAID.....  
SIDNEY FOX.....

Mary's butler, Judge's servant, a motorcycle officer, a  
cop, head of Ladies' League, etc.

THE SETS

MARY'S LIVING ROOM AND GALLERY OFF  
MARY'S BEDROOM  
JUDGE'S LIBRARY  
COURT ROOM  
JUDGE'S PRIVATE OFFICE  
POLICE STATION  
PRISON CELL

Locations: Road, cliff, road at night, grocery, cigar  
stand, ext. with church in background. No exteriors of  
sets.

"ON PROBATION"

Scenario by  
J.F. Natterford

TILTE

THIS IS A STORY OF THE RECKLESS AGE -- BETWEEN GIRLHOOD AND WOMANHOOD -- BETWEEN ROMANCE AND REALITY -- BETWEEN RUIN AND RESPONSIBILITY.

TITLE

AFTER EVERY NIGHT OF RIOTOUS GAIETY COMES THE COLD GRAY DAWN OF THE MORNING AFTER.

1. Shot of dawn -- sun rising over hills similar to country shown in following scenes.
2. EXT. ROAD LONG SHOT  
Roadster with young people aboard comes tearing up to camera from distance. Two girls and boy in a seat. Boy on each side. Fat boy bouncing on deck behind. Police car and motorcycle cop pass after roadster, in hot pursuit.
3. EXT. ROAD MEDIUM SHOT ON ROADSTER  
~~Running shot from camera car, held long enough for the audience to see occupants of roadster clearly.~~
4. EXT. ROAD - CLOSEUP MARY AT WHEEL  
Teeth set, face earnest, she is driving with all the spirit there is in her.
5. EXTERIOR OF ROAD - SEMI CLOSEUP MARY AND NAN  
Holding her hat on with one hand, Nan is staring ahead with frightened eyes, scared thoroughly. She leans over and pulls at Mary's shoulder, shouts in her ear, and points to speedometer. Flash needle showing 55 or 61. Mary laughs and steps on the gas.
6. EXTERIOR OF ROAD - MEDIUM SHOT AT CURVE  
The roadster skids around the curve at a suicidal speed. Fat boy barely hangs on, but does not fall.
7. EXTERIOR ROAD - Semi closeup of Mary and Nan  
Nan has her hands over her eyes at beginning of the shot. She takes them away, looks around, surprised to find herself still alive, and protests to Mary about her reckless speed. Mary answers, with a backward look:

TITLE:

"I'LL TAKE BIGGER CHANCES THAN THAT BEFORE I GIVE REILLY THE SATISFACTION OF CATCHING US!"

Nan gets the title and exclaims "Ooh!" She looks back.

8. EXTERIOR OF ROAD - Medium shot at curve.  
The police car and motorcycle come around at a slower speed than at which Mary took the curve.

9. EXTERIOR OF ROAD - Closeup of Reilly, and driver.  
A grim, thick-set police officer, who hates Mary as the poor hate the rich, as the Puritan hates the theatre. He leans over and says to the driver:

TITLE: "MAKE HER HOLD THAT SPEED -- I'D LIKE TO SEE HER SMASH!"

The driver looks at him with disgust, but keeps on.

10. EXTERIOR OF ROAD - Long shot of cars.  
Through a different scene in the same order as before, Mary's roadster leading by about the same margin. If possible, plant camera very low and very near road, and get cars coming down hill.

Car passes over Camera.

11. EXTERIOR OF ROAD. Medium shot, sandy spot.

~~Get through as before. Motorcycle bogs down in sand in front of camera and motorcycle man gives up the chase.~~

MOTORCYCLE SKIDS IN SAND FOR SPECTACULAR FALL OF RIDER.

12. EXTERIOR OF ROAD--where road joins highway at railroad tracks.  
Shooting across the railroad tracks, we see Mary's car come down the road and into highway which runs parallel with tracks, police car following, and gaining fast.

13. EXTERIOR OF RAILROAD AND HIGHWAY  
Chase down highway along railroad tracks. Police car gaining.

14. EXTERIOR OF RAILROAD CROSSING  
Mary's car turns as though to cross tracks, turns again, and runs down rails. Police car follows highway.

15. EXTERIOR OF TRESTLE  
Full shot of Mary's roadster, with boys hanging on, crossing railroad trestle.

16. EXTERIOR ON TRESTLE - Closeup of Mary and Nan.  
Mary points off and exclaims: "Look, we've got 'em licked!"  
Nan looks off and sees police car, turns to Mary and smiles with renewed confidence in her leader.



17. EXTERIOR OF HIGHWAY - Full shot from elevation on hillside. Showing police car following winding highway back into canyon, highway continuing on with curves and coming back toward camera, planting that police car must make a big detour before catching up.
18. EXTERIOR OF RAILWAY  
Roadster comes to another grade crossing and twists off the rails and back on road.
19. EXTERIOR OF ROAD ON HILLSIDE. Police car taking curves at dizzy speed.
20. EXTERIOR OF ROAD - at U-shaped turn.  
Mary's roadster enters at high speed and whips around turn, flipping fat boy off the back. He lights on his tokus, rolls over and over, and rises, facing camera. Puts his hand behind him and registers hurt surprise and then, still facing camera, takes coat off and ties it around his waist with the sleeves. Then turns and runs off, hiding as police car rushes through. Enters after police car is through and limps off back down road.
- 
21. EXTERIOR OF ROAD - Full shot  
Mary's roadster clears crest of a hill and leaps downhill toward camera. (Keep camera low)
22. EXTERIOR OF ROAD - Semi closeup of Mary and Nan.  
Nan points and Mary nods her head as both look off in front, seeing:
23. EXTERIOR OF ROAD (camera shooting ahead of speeding automobile)  
Old lady walking along side of the road. First just a speck as seen by girls, then growing in size as the camera rushes up to her. Just as camera approaches her, she comes to mud puddle in path and turns out with a quick step, right into center of road. Keep grinding as car twists off to avoid her.
24. EXTERIOR OF ROAD - at puddle and embankment.  
Old lady steps out of puddle into road as car enters shot, twists to avoid her, and hurtles over embankment. She turns, amazed, as car goes rolling down hillside over and over. Two of the boys, Coleman and one on running board, jump as car leaves the road. Then go running after it.
25. EXTERIOR OF ROAD - Closeup of astonished old woman, watching.

26. EXTERIOR OF WRECK--Medium shot. Car on side, bottom to camera. An unconscious boy lies in foreground, huddled in shape to suggest broken limbs. Mary enters, crawling around end of machine, dazed. She rises, snaps out of it, and turns to the car without seeing the boy. Exits behind car.
27. EXTERIOR OF WRECK - showing other side in medium shot. Coleman and other boy who jumped, run in as Mary enters to Nan, who lies half out of car. Boys help Mary pull her out. Nan looks around and tells them: "I'm all right". Mary tells the boys to take care of her and reaches into car for registration certificate and tools. Gets them and crosses to rear end, where she begins taking off license plate.
28. EXTERIOR OF WRECK - Full shot. Unconscious boy in foreground. Mary in back ground busy with license plate. Coleman, boy and Nan enter to victim, examine him hastily, pick him up, showing concern over gravity of his condition, and exit hastily while Mary finishes with rear license plate and runs to front end.
29. EXTERIOR OF ROAD - Medium shot.  
~~Old lady watching. Police car drives in, stops, Reilly jumps out and asks her "Which way did the roadster go?" She points down slope. Reilly looks and sees.~~
30. EXTERIOR OF WRECK - Long shot, his angle  
Just a flash. Mary, busy at front end of car, cannot be seen by Reilly.
31. EXTERIOR OF ROAD--Medium shot, Reilly, officers, old lady, as before.  
Making a sign for them to follow, Reilly runs toward the wreck.
32. EXTERIOR OF WRECK - Close shot.  
Mary finishes with front license plate, looks off, sees Reilly coming, and shows fear. (Flash Reilly and officers from her angle. He's telling them "I told you so")  
Mary creeps backward into brush, first picking up her handbag from ground, near wreck.
33. EXTERIOR OF WRECK - Full shot  
Mary dussing into brush as officers come up to wrecked car and begin looking around. They look for registration, license, etc., and find nothing. As they turn to each other, scratching their heads, perplexed and baffled,  
CUT TO

33-A

EXTRA SCENES OF LUCAS ABOUT CAR  
After being to Mary's - he returns and discovers engine number changed. He knows someone has been there, while they were away.

34.

EXTERIOR OF PATH - Medium shot of Mary  
Running up path toward camera, license plates in her arm, handbag dangling from her wrist, plainly visible. She looks back and smiles in triumph as we

FADE OUT

TITLE:

ONCE SET IN MOTION, THE MACHINERY OF THE LAW IS HARD TO STOP.

35.

INTERIOR OF POLICE STATION - Full shot. FADE IN  
Just a corner will do, with a desk, rail, and a captain behind the desk. The captain, busy entering data in his blotter (big record book) looks up as Reilly enters to him.

TITLE:

DETECTIVE REILLY, A TERROR TO YOUTHFUL OFFENDERS.....

Ton enters with Reilly, leg done up.

36.

INTERIOR OF POLICE STATION - Closeup of Reilly.  
The hard-featured, stern, moral and upright officer of the police car. He is in plain clothes. Never had a good time in his life, and hates anyone who had, He says abruptly:

TITLE:

"I WANT TO SWEAR OUT A WARRANT FOR MARY FORREST."

He finishes grimly.

37.

INTERIOR OF POLICE STATION - Medium shot of both at desk.  
The captain is surprised, as Mary is well known. He pulls blank warrant out of compartment before him, scratches her name in, and asks what the charge is. Reilly answers.

TITLE:

"RECKLESS DRIVING, RESISTING AN OFFICER, AND CRIMINALLY ENDANGERING HUMAN LIVES."

The Captain gets the title and frowns. He fills out the paper and hands it to Reilly, who takes it and is about to exit when the Captain says, "Just a minute, Reilly." Reilly stops, surprised to be halted. The Captain says:

TITLE:

"I KNOW YOU'VE GOT IT IN FOR THAT ORIL, REILLY. TAKE MY ADVICE AND DON'T SERVE THAT PAPER UNLESS YOU CAN PROVE THOSE CHARGES."

37-Cont. Reilly gets the rebuke, glowers, nods shortly, and exits.  
F A D E O U T

37-A EXTRA SCENES OF REILLY - Police giving him the laugh.  
Reilly send one man back to wreck.

TITLE: WHILE IN MARY'S HOME --

38 INTERIOR OF MARY'S LIVING ROOM - IRIS IN - Closeup of hands.  
Mary's hands busy bandaging Nan's forearm. Hold iron on  
this for six feet, then open full to closeup of Mary and Nan.

TITLE: MARY FORREST, WEALTHY, NAD RESPONSIBLE TO NO AUTHORITY  
BUT HER OWN SWEET WILL . . . . . EDITH THORNTON.

Mary comes down stairs - Nan and Maid with bottles.

39. INTERIOR OF LIVING ROOM - Closeup of Mary  
Flushed, excited, adorable as she bandages Nan's arm. Put  
~~over a good story of her life. She is a girl who sees nothing~~  
~~more serious to life than a series of exciting, thrilling,~~  
harmless adventures, and resents nothing but the spirit  
that won't let her play.

TITLE: NAN MILLER, MARY'S FOLLOWER IN EVERY ESCAPE.....

40. INTERIOR OF LIVING ROOM - Semi-closeup of girls  
Both at table, or stand well into center of room, on which  
are iodine, peroxide, bandages, court plaster, etc.  
Nan, a sweet young thing of the impressionable sort, is  
adoring Mary as she bandages her arm.

41. INTERIOR OF LIVING ROOM - Full shot - enter boys from  
dining room  
Two girls and one of the boys of the night before on. We  
will call this boy Frank. Mary finishes with Nan and calls him  
over. He shows her cuts on face, heck, etc. Butler enters  
and announces breakfast is served. Nan exits into dining  
room off through arch, while Mary bandages boy. Nan returns  
instantly with coffee, rolls, etc. in her hand. Mary tells  
her to set them down and bring something for her. Nan exits  
and returns, followed by maid with two more breakfasts on  
tray. Mary finishes with boy as maid puts dishes, coffee,  
cream, sugar, etc. on table. All turn to the business of  
eating.

Mary could say, "Bring me some coffee."  
Butler exits and send maid. Nan takes it from her and comes  
down.



42. INTERIOR OF LIVING ROOM @ Semi closeup of girls, with maid, at table. Maid offers coffee and cream. Mary refuses cream and takes her coffee straight. Nan imitates her, just because Mary took coffee black, she does also. Gulps it down and doesn't like it. This little shot to show her slavish following of Mary in everything.

43. INTERIOR OF LIVING ROOM O Full shot. All look up and laugh as the fat boy comes limping in. Coat still tied around his waist. All very glad to see him, etc. while Mary orders maid to bring a bother breakfast.

44. INTERIOR OF LIVING ROOM - Close shot  
Marys asks him:

TITLE: "ARE YOU HURT?"

showing real concern. He nods. She turns to bandages, etc. opening the bottles and laying out the linen. The fat boy, knowing where he is hurt, watches her with fear and terror growing in his face. She beckons him over and he shakes his head resolutely. Determined to fix him up, she starts toward him. ~~He shakes his head~~

nervously as she urges him to be bandaged.

Mary goes to dining room - then business of fat boy - Mary takes fat boy to dining room

45. INTERIOR OF LIVING ROOM - Full shot, table and mantel The maid enters with fat boy's breakfast, just as Frank tells Mary, "Oh, let him alone -- he'll live". Mary lets him go. He takes his breakfast and Frank brings a chair up to table for him. He shakes his head, refusing the chair, crosses, puts breakfast on mantel, and stands up to eat it. All get at once where he is hurt and look at each other and laugh.

46. INTERIOR OF LIVING ROOM @ Full shot on door. Dolores and Coleman enter, and stop in surprise at the door.

TITLE: PHIL COLEMAN AND HIS SISTER DOLORES -- BANKRUPT OF EVERYTHING BUT THEIR POSITION IN SOCIETY.....

47. INTERIOR OF LIVING ROOM - closeup at door. Phil and Dolores as they stop and look around in surprise at the bandaged victims of the accident. Well-bred, suave, not at all "heavy", they should not be suspected of wishing Mary any harm until they actually achieve it. Mary has plenty of sympathy while the menace of Reilly hangs over her. After the pause they enter to

48. INTERIOR OF LIVING ROOM - Medium shot at center. Mary laughing, comes down to fat boy at mantel. Nan and the others who know of the serious accident to Jack, the injured boy, are more grave. Dolores and Phil enter to Mary, asking what has happened. Mary laughs, says, "Nothing they can hang me for", and asks them to sit down. They do so. She offers them breakfast, which they refuse, and sits down close to them.

49. INTERIOR OF LIVING ROOM - Close shot of Dolores, Phil, Mary. Mary, still eating breakfast, says:

TITLE: "THE ENFORCEMENT SQUAD RAIDED THE GROTTO THIS MORNING. WE WERE NEARLY CAUGHT."

Dolores takes the title big, as does Phil, who says, indicating the victims:

TITLE: "YOU ALL LOOK AS IF YOU FOUGHT YOUR WAY OUT."

Mary gets the title, smiles, and shakes her head no. She says:

~~TITLE: WE WRECKED MY CAR AFTER LEADING REILLY A TWENTY MILE CHASE -- BUT WE GOT AWAY!"~~

She finishes the title, smiling, proud of the exploit.

50. INTERIOR OF LIVING ROOM - Medium shot  
Group listening as Mary finishes title as before.  
Phil leans forward and asks:

TITLE: "I HOPE NOBODY WAS SERIOUSLY HURT?"

Nan and the other boy in the know get it and look at each other meaningly as Mary shakes her head, smiling, and says: "Nobody". The fat boy, also in ignorance of the really injured boy, takes her title big and demands, putting his hand on his injured part:

TITLE: "HOW ABOUT ME?"

Mary, Phil and Dolores look at him and laugh. He is offended.

51. INTERIOR OF LIVING ROOM - Close shot - Mary, Phil and Dolores  
Dolores (she always holds her head high so she can look down at everybody) says to Mary:

TITLE: "A WONDERFUL NIGHT'S WORK. THIS WILL MAKE YOU THE LEADER OF THE YOUNGER SET, MY DEAR!"



Mary is pleased. Phil takes his cue from his sister and leans forward to say, encouraging Mary:

TITLE

"YOU'LL BE THE GIRL OF THE HOUR. EVERY FLAPPER IN THE COUNTRY WILL BE RACING POLICE CARS NOW."

Mary gets the title and beams. Dolores nods and says:

TITLE

"BUT WE'VE GOT TO KEEP YOU IN THE PUBLIC EYE -- YOU MUSTN'T RISK BEING FORGOTTEN."

She pauses, thinks and asks:

TITLE

"HOW ABOUT THE PARTY, SAY -- DAY AFTER TOMORROW?"

Mary nods, confirming the party. Says "Yes, that will be splendid" Mary and Dolores put their heads together over details. Come down to sofa also Phil.

52.

INT. LIVING ROOM Full shot.

Mary, Dolores and Phil as before. Jack arrives. Mary nods to him and goes on talking to Dolores. Jack crosses to Frank and fat boy, who look at each other in apprehension as they see the serious expression on Jack's face. Nan strolls over and joins them. Phil, seeing that something is up, eases over, leaving Mary and Dolores chatting gaily.

53.

INT. LIVING ROOM Close shot boys and Nan at Mantel. Jack telling them about the injured boy. He was badly hurt. Still unconscious. Doctors fighting to save his life. Nan and the boys look at each other in awe. Phil enters to group and asks what's the matter. Nan, after a moment's hesitation, says:

TITLE

"ARCHIE WAS HURT IN THE WRECK. HE MAY NOT LIVE."

Phil takes the title big and naturally looks over toward Mary.

54.

INT. LIVING ROOM Medium shot Mary, his angle. Flash Mary talking merrily to Dolores and discussing details of the coming party.

55.

INT. LIVING ROOM Close shot group. Phil looks back and Nan catches his eye. She puts her finger to her lips and Phil, getting the idea, nods. Mary doesn't know and isn't to know.

56. INT. LIVING ROOM Full shot  
Butler enters and crosses to Mary, who finishes her conversation with Dolores before she looks up.

57. INT. LIVING ROOM Closeup Butler.  
As he says:

TITLE "DETECTIVE REILLY AND A PATROLMAN WISH TO SEE YOU, MISS MARY."

Back as he finishes title.

58. INT. LIVING ROOM Full shot.  
Just as butler finishes speaking, all look at each other for a second and then there is a grand rush to get away. Boys and Nan run upstairs. Fat boy does comedy fall on stairs, lands on backside, shows pain, and rushes up. Dolores and Coleman exit off thru arch, after exchanging looks with Mary. (They are in the way if they remain). (Scene should be Mary singlehanded against two officers.)

59. ~~INT. LIVING ROOM Close shot Mary and Butler~~  
~~Butler bows and exits.~~  
Mary, thinking seriously, says "Send them in." Butler bows and exits.

60. INT. LIVING ROOM Group on Balcony.  
Nan and boys hiding behind tapestry to see what happens. Nan sees fat boy can't stoop low enough to be hidden. They tell him to sit down. He refuses. They make him sit down and it hurts.

61. INT. LIVING ROOM Full shot.  
Mary rises and comes forward pleasantly to meet Reilly and the cop, as butler ushers them in.

62. INT. LIVING ROOM Medium shot. Cop stays in background. Mary greeting the officers. Reilly in plain clothes, cop of course in uniform. Reilly tips his hat curtly and keeps it on. Perhaps Mary offers her hand and he ignores it. If so, she passes it over with a little smile and asks them what they want. Reilly says:

TITLE "WE'RE HERE TO SEE ABOUT THAT CAR YOU WRECKED LAST NIGHT."  
Mary gets the title and shows surprise. She says:

TITLE "I THINK YOU'RE MISTAKEN -- MY CAR HASN'T BEEN WRECKED."

Reilly gets the title, is amazed, and says "Huh?" Mary repeats her statement. Reilly stares at her in disbelief. Looks over and sees

63. INT. LIVING ROOM Closeup table.  
Flash of table, his angle, showing iodine, peroxide, bandages, etc.

64. INT. LIVING ROOM Close shot Mary and Reilly.  
Reilly looks up from this incriminating evidence. Mary has shown fear as he looked at it. Now she puts her poker face back on. Reilly says, sneering:

TITLE "MISTAKEN? I GUESS NOT! WE'VE HAD YOUR CAR AT THE STATION  
OFTEN ENOUGH TO KNOW IT!"

He finishes the title with certainty. Mary smiles and says with innocence:

TITLE "BUT MY CAR IS IN THE GARAGE -- I SAW IT THERE NOT TEN  
MINUTES AGO."

Reilly is amazed at her effrontery. Mary looks him in the eye and invites him, with a gesture, toward the garage, to come and see for himself. Reilly follows her out of the shot, showing disbelief.

65. INT. LIVING ROOM Full shot.  
Heads pop up from balcony as Mary, Reilly and Cop exit toward garage, through arch at back.

66. INT. GARAGE Closeup at rear of roadster, or iris shot.  
Hands finishing taking off dealer's license plate. Hands take plate out of shot and come in with Mary's plate, which they start to attach to bracket.

67. INT. GARAGE Medium shot.  
Chauffeur and dealer on. Chauffeur finishes screwing on license, straightens up, looks off, sees or hears Reilly and party coming. He shows apprehension and shoves dealer into door of closet. Looks at screwdriver in hand, doesn't know how to get rid of it, turns and is tightening screws on closet door as Mary and two officers enter.

68. INT. GARAGE Close shot.  
Mary and Reilly enter. Reilly's eyes pop out as he sees the duplicate car. Mary indicates the car and says:

TITLE

"IS THAT THE CAR YOU HAVE SEEN IN FRONT OF THE POLICE STATION SO OFTEN, MISTER REILLY?"

Reilly studies the car and shows amazement. While Mary smiles quietly, he inspects license, registration certificate, etc., puzzled and refusing to believe his eyes.

69.

INT. GARAGE Medium shot.

Reilly shows indecision by walking around the car, looking at it. Takes out warrant, tapping it on his hand, wanting to serve it but afraid to take the risk. Mary quietly beckons to chauffeur, who crosses to her. Reilly follows:

70.

INT. GARAGE Close shot Mary, Reilly, Chauffeur.  
Mary asks the driver:

TITLE

"WAS THIS CAR OUT LAST NIGHT, JOHN?"

Chauffeur gets the title and says "No, miss," shaking his head. Mary turns to Reilly as though saying "You see?" Reilly swallows and says:

TITLE

~~"I'M AFRAID HE CAN'T HOLD YOU -- THIS TIME."~~

Mary frowns at the title.

71.

INT. GARAGE Medium shot. Mary in background.

Reilly turns to go. Mary calls after him "Just a minute, officer." He pauses. Mary comes up to him and says coolly:

TITLE

"DON'T YOU THINK YOU OWE ME AN APOLOGY FOR THIS VISIT?"

Reilly takes the title and sees that he is not only being tricked but has to like it. He says with rage showing under his surface manner, grudgingly:

TITLE

"SORRY TO HAVE TROUBLED YOU."

He hates her through and through. Mary bows, overdoing the bow just enough to make it sarcastic. Reilly and cop exit. Mary watches them, smiling. Chauffeur crosses to her and mentions dealer, gesturing off to locked door. Mary tells him to let dealer out.

72.

INT. GARAGE Full shot.

Chauffeur crosses to closet and opens door. Dealer and a couple of old tires fall out, all covered with dust. Mary laughs. Chauffeur picks up feather duster and is dusting dealer off as Mary crosses to him.

73. INT. GARAGE Close shot Mary and dealer,  
Mary looks off after Reilly and says "Phew!" Dealer looks  
at closet and also heaves sigh of relief, "Phew!" Speaks:

TITLE "YOU TOOK DELIVERY OF THAT CAR JUST IN TIME, MISS FORREST."  
Mary nods. Dealer continues:

TITLE "SOME JOB IT WAS, AT AN HOUR'S NOTICE, TO MATCH THE OLD ONE  
EXACTLY."

Mary smiles and promises him an immediate check. He thanks  
her. Asks if she had the number filed off the old engine  
in the wreck, and she tells him the chauffeur took care of  
that.

73-A REILLY AND COO  
Reilly not beaten yet.

74. INT. GARAGE Full shot.  
Mary and dealer exit. Chauffeur looks after them, shakes  
head, ~~takes small oil can from shelf, unscrews cap, and~~  
~~takes a drink. Says "Hah" and wipes his lips. Or goes to~~  
new car and looks at dash. Speedometer says Season 13 Trip  
13. Chauffeur grins (don't like this as it makes a boob of  
Reilly, our menace.) At any rate, a little added action to  
bring Mary to house.

75. INT. LIVING ROOM Full shot.  
Boys and girl peeping over banister, ready to duck back if  
Mary returns with officers. She enters, calls them down.  
Delores and Phil cross to her with them. All anxious. She  
tells them, laughing, how she put it over. All shake hands  
and congratulate her as we FADE OUT.  
(Boys send fat boy home to change clothes).

76. INT. JUDGE'S LIBRARY FADE IN INSERT  
Two column headlines in local newspaper  
MYSTERY SHROUDS AUTO CRASH  
Police Hunting Owner of Wrecked Roadster

77. INT. JUDGE'S LIBRARY Closeup Judge  
He is reading the item.

TITLE JUDGE WINTER, WHO HAD BEEN A FRIEND OF MARY'S PARENTS  
.....Credit.



Back to closeup. Judge wears spectacles of the old-fashioned kind and reads with difficulty. A stern, just, upright, old gentleman, concealing a vein of kindness under a judicial exterior.

78. INT. JUDGE'S LIBRARY Medium shot.  
Judge looks up as Bruce enters. While he hangs up hat and coat, introduce

TITLE BRUCE WINTER, A GOOD SON, A RELIABLE FRIEND -- MARY'S PATIENT SLAVE SINCE HER PIGTAIL DAYS ..... Credit.

Bruce crosses to Judge and says "Hello, Dad." Father tells him to sit down and he does so. Father pushes spectacles from nose up to forehead and hands the paper across the desk to Bruce, who takes it. Scans the item with surprised interest.

79. INT. JUDGE'S LIBRARY Close shot Judge and Bruce.  
Bruce finishes the item, looks up from the paper, and remarks:

TITLE "I SUPPOSE MARY WILL BE SUSPECTED OF DRIVING THAT CAR."

~~The Judge takes the title and replies:~~

TITLE "THE DESCRIPTION FITS HER MACHINE, SO SHE PROBABLY DID DRIVE IT."

Bruce is a little resentful to find his father against Mary, and says:

TITLE "I HOPE THE GOSSIP ABOUT MARY HASN'T INFLUENCED YOU AGAINST HER, DAD."

The old man shakes his head in the negative and replies:

TITLE "NOT GOSSIP, SON -- FACTS. MARY HAS BEEN GOING THE PACE SINCE SHE CAME INTO HER MONEY. SHE'S A MENACE TO THE YOUNG PEOPLE OF THIS COMMUNITY."

Bruce gets the title and makes a protesting gesture. His father holds up his hand to silence Bruce and says:

TITLE "SON, THE NEXT TIME SHE COMES BEFORE ME FOR ANY OFFENSE? I'M GOING TO TEACH HER A LESSON. I'M GOING TO SENTENCE HER TO JAIL."

Bruce gets the title and is amazed. He thinks a minute, Comes to a decision.



80. INT. JUDGE'S LIBRARY. Medium shot.  
Bruce rises, crosses to his hat and coat, and begins putting them on. His father asks where he is going. He says:

TITLE "I'M GOING TO WARN MARY THAT SHE'D BETTER WATCH HER STEP AND STAY OUT OF YOUR COURT."

The Judge smiles indulgently and nods. He has no objection to Mary's being warned. Bruce exits and we FADE OUT.

TITLE AFTERNOON

81. INT. MARY'S LIVING ROOM Medium shot. FADE IN  
The room is empty except for a short, ratty looking little man of the man-milliner type. Very nervously pacing up and down. Introduce.

TITLE SIDNEY FOX, MARY'S TAILOR -- WHOSE BUSINESS HAD JUST FAILED

.....

Fox lights one cigarette from the stub of another, throws away the stub, looks up and sees Mary coming, throws away the cigarette, and greets her very effusively as she enters from the stairs. Mary crosses to table, sits down, and Fox sits down with her. (Mary comes from arch)

82. INT. LIVING ROOM Close shot Mary and Fox at table.  
Mary has her hand bag with her. She lays it on the table.  
Fox says, anxiously:

TITLE "YOU PROMISED ME YOUR ANSWER ABOUT THAT LOAN TO-DAY, MISS FORREST."

Mary nods, and says:

TITLE "LET'S SEE -- YOU WANTED ME TO LOAN YOU FIVE THOUSAND DOLLARS ON YOUR NOTE -- WITH NO SECURITY?"

Fox nods, Mary says:

TITLE "THAT MEANS I HAVE NOTHING BUT YOUR WORD TO PAY IT BACK?"

Fox begins to explain volubly that his word is as good as his bond. Mary listens, and when he is done she says kindly:

TITLE "I'M SORRY, MR. FOX, BUT I CAN'T GRANT YOU SUCH A LOAN. MY BANKER TELLS ME THAT YOU DON'T LIVE UP TO YOUR WORD."

She finishes the title, sorry for him, but feeling that such a man deserves no help. He jumps to his feet, very excited, gesticulates, waves his arms, and calls Heaven to witness that he is wronged.

83.

INT. LIVING ROOM Full shot.

Fox as before. Punch of young people come streaming in through door under archway, shouting "Hey, Mary!" Fat boy trips on rug. Other boys roll him up in it the instant he hits floor and roll the bundle into corner. Somebody rushes over and starts the victrola. Phil and Dolores follow the youngsters in at a more sedate pace. Both looking well groomed, prosperous, and fast. They come up to Mary and Fox.

84.

INT. LIVING ROOM Medium shot.

Fox gives up in despair as Phil and Dolores enter and Mary welcomes them. Mary says "Good-day," and Fox picks up his hat. Mary chats with Dolores. Fox lingers as a last hope.

85.

INT. LIVING ROOM Full shot.

Maid appears and Mary orders drinks and cigarettes for the crowd. Fox tries to get her ear, but she turns away with Dolores and Phil. He looks around cynically at the happy crowd and exits, a broken, discouraged, defeated man. Maid enters with boys, they helping her, bringing in bottles,

~~glasses, etc. Drinks are shaken up at once.~~  
Somebody perhaps opens piano and begins playing. Bruce enters at door and stands there, watching. Mary begins dancing with a kid. Glasses and burning cigarettes are set down and all begin dancing.

85A

Fox and Bruce pass at door. One boy could ask Dolores to dance, she says no, walks upto mantel.

86.

INT. AT DOOR Closeup Bruce.

The condemnation on his face, the disapproval of all this, put over strong as seen by Mary.

87.

INT. LIVING ROOM Close shot Mary and partner.

Mary resents this superior attitude on Bruce's part and shows her resentment. The music stops. She picks up a cigarette demands a light, chokes on it, showing that she is unused to smoking. Picks up a glass and drains it, although she doesn't like the stuff. Dolores puts down cigarette as Bruce enters.

88.

INT. LIVING ROOM Full shot.

Mary turns with glass in hand and affects to see Bruce for the first time. Says "Hello, Bruce," and runs over to him. Offers him cigarettes and liquor, which he refuses with virtuous expression. Crowd all drinking and smoking. Dolores, in very tight fitting afternoon frock, sees Bruce and immediately crosses to him.

89. INT. LIVING ROOM Close shot  
Bruce and Mary. He frowning at the cigarette which she is waving but not smoking. Dolores enters and welcomes him over cordially. Mary watches with sidelong glance while Dolores and Bruce shake hands. Mary doesn't like Dolores open admiration of Bruce.

90. INT. LIVING ROOM Full shot.  
Music and dancing start again.

91. INT. LIVING ROOM Close shot group.  
Dolores holds out her arms to Bruce and invites him, pantomime, to dance with her. He refuses, explaining that he wants a word with Mary. Dolores disappointed watches them exit.

92. INT. LIVING ROOM Full shot  
Dolores showing jealousy. Dancing and merriment continues as Bruce and Mary cross to

93. INT. GALLERY Medium shot.  
~~Bruce and Mary enter from living room and to camera. Mary asks what he wants. Bruce says:~~

TITLE

"DID YOU HAVE A TILT WITH REILLY LAST NIGHT AND WRECK YOUR CAR?"  
Mary gets the title, and without hesitation she nods "Yes."  
Bruce says:

TITLE

"FATHER'S GOING TO SEND YOU TO JAIL IF THEY PROVE IT ON YOU."  
Mary's brows go up a little, she thinks, smiles and says:

TITLE

"BUT THEY WON'T, BRUCE. THANKS FOR THE WARNING, JUST THE SAME."

She gives him her hand and he takes it. And holds it after she releases her grasp. She looks questioningly at him. He says:

TITLE

"MARY, DO YOU REMEMBER WHEN YOU CAME HOME FROM COLLEGE A YEAR AGO?"

She gets the title and nods. He talks on, recalling the day and the time to her mind.

DISSOLVE TO

94.

(Mary very simple innocent and girlish in this)  
 EXTERIOR OF RAILROAD STATION (Glendale a good one)  
 Mary standing with bags around her. Train in background pulling out. She sees Bruce coming and steps forward to meet him, both hands out. He takes them both and looks at her. She offers her cheek to be kissed. He starts to kiss it, then reaches up, turns her face around, and kisses her mouth. She is confused, he smiles, picks up her bags with one hand, puts the other arm around her shoulder perhaps, and they start out as we

DISSOLVE TO

95.

INT. GALLERY Closeup of Mary and Bruce.  
 Bruce looking at her and talking as before. He says:

TITLE:

"I LOVED YOU THEN, MARY -- I LOVE YOU NOW -- AND I DON'T WANT TO STOP LOVING YOU."

She gets the title, doesn't understand, and says, "Bruce, what do you mean?" He explains:

TITLE:

"MARY, YOU'RE GETTING TO BE AS DIFFERENT FROM THE GIRL I FIRST LOVED, AS BLACK IS DIFFERENT FROM WHITE."

Mary takes this in good part and hangs her head a little, or at least looks down. Bruce says:

TITLE:

"NONE OF US LIVE FOR OURSELVES ALONE, MARY. BEFORE YOU DO THESE WILD THINGS, THINK OF WHAT YOU MEAN TO OTHERS -- THINK OF WHAT YOU MEAN TO ME."

Mary gets the title and promises. She will. Bruce takes her hand in a warm clasp and turns. She follows him out.

Dolores enters through curtains speaks to Bruce and Mary.

96.

INTERIOR OF LIVING ROOM Full shot  
 Dancing stops as Mary and Bruce enter from gallery. Dolores sees them coming. Hastens over to cut Bruce off at door. Bruce nods to Mary, who smiles at him, and Bruce starts out. Dolores stops him at door.

97.

INTERIOR OF LIVING ROOM - Close shot.  
 Dolores stopping Bruce at door. She wants to talk to him, and takes him over to couch by door to sit down. Turns half facing him, to get best effect of tight fitting gown, and says:

TITLE:

"WHY DON'T YOU COME AROUND ANY MORE, BRUCE? I'VE MISSED YOU TERRIBLY."

Bruce gets the title and begins explaining.



98. INTERIOR OF LIVING ROOM - Medium shot  
Mary, talking to boy, looks over and sees Dolores talking with Bruce on couch, tapping his knee with her hand and vamping him. She says "Oh" to herself and calls "Bruce!" He rises, excuses himself to Dolores, and crosses to Mary. Phil watching this scene.

99. INTERIOR OF LIVING ROOM - Close shot of Bruce and Mary.  
Mary takes his arm as he comes up, thinks, and exclaims:

TITLE: "I'M GIVING A COSTUME BALL TOMORROW NIGHT, AND YOU MUST COME."

Bruce gets the title and hesitates. Mary says her parties aren't half as disgraceful as the old hens of the village imagine. Bruce says he'll come. Mary is glad.

100. INTERIOR LIVING ROOM - Pull shot.  
Mary leads Bruce toward the door. Passing Dolores, she throws her a triumphant glance. Bruce bows to Dolores while Mary smiles at her victory in separating them. Mary goes on out with Bruce. Phil, who has been watching crosses to Dolores, smiling.

~~101. INTERIOR OF LIVING ROOM - Close shot of Phil and Dolores  
Phil, smiling, says:~~

TITLE: "PRETTY NEAT -- SHE JUST ABOUT SNATCHED HIM OUT OF YOUR ARMS."

Dolores looks up at him and says grimly:

TITLE: "WE'VE GOT TO WORK FASTER. YOU'RE LOSING MARY TO HIM, JUST AS I'M LOSING BRUCE TO HER."

Phil gets the title and nods.

102. INTERIOR OF LIVING ROOM - Pull shot  
Mary returns, having bidden Bruce good-bye. Dancing starts again. Mary refuses a partner and sits down, sad and moody. Dolores and Phil watching. Mary feels dissatisfied with this sort of life and is thinking of Bruce's lecture.

103. INTERIOR OF LIVING ROOM - Close shot of Phil and Dolores.  
Dolores turns to him from looking at Mary's sadness and exclaims:

TITLE: "SHE THINKS BRUCE IS THROUGH WITH HER! NOW'S YOUR CHANCE!"  
Phil gets the idea, nods, and pulls down his vest. exits.





108-Cont. They take the title and show uneasiness and humiliation. Mary's indignation grows. She takes a step forward, then stops, thinks, and turns.

109. INTERIOR OF LIVING ROOM Full shot  
Mary runs toward the stairs. Phil goes after her and stops her at bottom.

110. INTERIOR OF LIVING ROOM - Close shot of Mary and Phil. Playing the part of protector, he asks, "Where are you going?" She says:

TITLE: "RIGHT TO THE HOSPITAL, TO SEE THAT HE'S BEING TAKEN CARE OF!"  
Phil shakes his head and warns her:

TITLE: "YOU KNOW THAT MIGHT INCRIMINATE YOU. YOU'RE TAKING A CHANCE OF BEING FOUND OUT."  
Mary says distinctly "I don't care!" and goes on upstairs.

111.

112.

~~INTERIOR OF LIVING ROOM - Full shot.~~  
All watch Mary as she runs upstairs. There is a general moment of humiliation. Then, talking in low voices, boys and girls drift out, reappear with wraps, and we show a few exits. In a moment the room is empty of all but Phil and Dolores. Nan runs upstairs after Mary. Boys and girls could go out to play - through arch.

112.

INTERIOR OF MARY'S BEDROOM - Full shot.  
Mary enters and slams the door behind her. Crosses to closet, takes first hat out of number in sight, and puts it on. Goes to mirror and dabs her face with powder. Hears knock at door and says "come in". Nan enters, crying. Mary looks at her coldly. Then Mary's heart melts and she takes the repentant girl in her arms.

(Note scene to plant hand bag - 82 -

113.

INTERIOR OF LIVING ROOM - Close shot of Dolores and Phil. They are near table, on which is Mary's handbag. Dolores, thinking, beckons to her brother, who crosses and asks her what's up. Dolores says:

TITLE:

"YOU PUT AN IDEA INTO MY HEAD WHEN YOU WARNED HER SHE MIGHT GO TO JAIL."

Coleman is all ears at once and sits down by Dolores. Dolores says:

**TITLE:** "SUPPOSE MARY WERE CONVICTED AND SENTENCED FOR LAST NIGHT'S ESCAPADE -- YOU KNOW JUDGE WINTERS WOULDN'T LET BRUCE MARRY A GIRL WITH A PRISON RECORD."

Phil gets the idea and smiles. Thinks, and exclaims:

**TITLE:** "MARY'D LOSE EVERY FRIEND SHE HAS -- AND IT'S CERTAIN SHE'D MARRY THE ONE MAN WHO'D STICK WHILE SHE DID HER BIT -- MEANING ME."

Dolores nods and smiles. She sums it up for the audience by saying:

**TITLE:** "YOU WANT MARY AND I WANT BRUCE. OUR BEST CHANCE TO GET WHAT WE WANT IS -- TO SEND MARY TO JAIL."

Phil agrees. Then sees a stumbling block and says slowly,

**TITLE:** "BUT SHE'LL FIND IT OUT IF WE INFORM ON HER."

Dolores shakes her head, laughs, and rises. Beckons Phil to follow her.

114.

INTERIOR OF LIVING ROOM - Medium shot  
Phil follows as Dolores crosses to table. Indicates Mary's handbag and tells Phil "We'll just put that in the wreck!" Phil gets the idea and exclaims his approval. Dolores tells him to take it now. He puts the handbag in his pocket. They smile at each other and look upstairs.

115.

INTERIOR OF MARY'S ROOM - Close shot of Mary and Nan.  
Mary has been comforting Nan and everything is all right between them. Now Nan is trying to cheer Mary up. Mary feeling low. Nan says something encouraging. Mary says:

**TITLE:**

"NAN, WHEN I THINK THAT SOMEONE WAS NEARLY KILLED BECAUSE OF ME -- I'M TERRIBLY ASHAMED OF MYSELF."

Nan tries to cheer her. Mary shakes her head, rejecting her comfort. Looks at her watch with a start, tells Nan they must hurry before the hospital hours are over, and they exit.

116.

INTERIOR OF MARY'S LIVING ROOM - FULL SHOT  
Dolores and Phil hear Mary coming and sit down as before. Mary and Nan come downstairs. Mary crosses to table, looks on it, then to mantel and other places, looking. Phil jumps up and asks what she wants. Mary rings for maid and says:

**TITLE:**

"MY HAND BAG"

116-Cont. Dolores jumps up and helps Nan and Phil with the search. Maid enters and doesn't know where it is.

117. INTERIOR OF LIVING ROOM - Medium shot. Mary, Dolores and Phil searching. Phil looks at Dolores, catches her eye, and says to Mary:

TITLE: "YOU MIGHT HAVE LEFT IT IN THE WRECK, YOU KNOW."

Mary gets the title and gasps at the idea. Thinks, then smiles and says:

TITLE: "I'M PRETTY SURE I SAW IT SINCE THEN....NO, I DON'T THINK IT'S STILL IN THE ROADSTER."

She goes on searching. Phil looks at Dolores, who nods. Mary isn't absolutely certain of where the bag is.

118. INTERIOR OF LIVING ROOM - Full shot. Mary looks at her watch and gives up the search. Beckons to Nan and maid, who cross to her. Mary says to maid:

TITLE: ~~"I MUST HAVE MISSED IT WHEN I SHOPPED. I MUST HAVE LOST IT WHILE SHOPPING. PUT AN ADVERTISEMENT IN THE PAPER."~~

Maid nods. Mary signals to Nan and they exit together, on way to hospital, after telling Dolores and Phil to wait and make themselves at home.

119. INTERIOR OF LIVING ROOM - Medium shot of Dolores and Phil. They watch Mary and Nan out, then turn to each other, and smile. Phil pours two glasses and they drink to the success of their scheme as we

FADE OUT

TITLE: THE COSTUME PARTY.

120. INTERIOR OF LIVING ROOM - Full shot - FADE IN  
Decorated for the event, the living room presents a different appearance. Orchestra are playing on balcony. Crowd of guests are already on in fancy costumes. Dolores and Phil welcoming others at the arch under orchestra. Guests going up stairs to remove wraps as we fade in, others coming down in weird, beautiful, outre or bizarre costumes. Servants in costume poring drinks, etc. Flash good costumes, types, etc. Attention of all is directed to curtained archway by slaves in oriental dress appearing and parting curtains. Everybody is watching (business of tall boy skelton costumes - business with young people, before Mary enters) (Fat Boy in costume of skeleton!) as

121. INTERIOR OF LIVING ROOM - Medium shot archway.  
Litter is borne in by four of Mary's friends in oriental dress. Mary gets out of litter in Egyptian costume.

122. INTERIOR OF LIVING ROOM - Full shot.  
All present applaud her dramatic entrance. Smiling, flushed, a little confused at her enthusiastic reception, she bows to them, gives a signal to the musicians, and the dancing starts.

TITLE: MARY'S ENTERTAINMENT WAS INDEED THE TALK OF THE TOWN.

123. INTERIOR OF JUDGE'S LIBRARY - Full shot.  
Judge on, peering through his spectacles at law books on desk. Servant enters to him. Judge looks up and servant says:

TITLE: "A COMMITTEE FROM THE WOMEN'S CIVIC LEAGUE ARE CALLING."

124. Judge says "Show them in". Servant crosses to door and committee enter. About half a dozen types, including one henpecked old gentleman whose wife has dragged him along. Leader crosses up to Judge while others back her up.

(Fat boy, business with whip, hits boy with girl, who in return kicks him)

(Girl asks him to dance - he cannot)

125. INTERIOR OF JUDGE'S LIBRARY (Judge lays down spectacles)  
Close shot of Judge, leader, women.  
Leader, a Carrie Nation type, says:

TITLE: "JUDGE WINTER, WE DEMAND THAT YOU DO SOMETHING ABOUT THE DISGRACEFUL PARTY AT MARY FORREST'S TONIGHT."

The Judge asks politely, what they think he can do. The leader says:

TITLE: "HALF THE BOYS AND GIRLS IN TOWN ARE THERE WITHOUT PERMISSION -- THERE OUGHT TO BE SOME WAY TO STOP IT."

The committee nod. The Judge shakes his head and says:

TITLE: "MISS FORREST HAS A LEGAL RIGHT TO ENTERTAIN HER FRIENDS. I CAN DO NOTHING FOR YOU."

He looks around for his glasses.

126. INTERIOR OF JUDGE'S LIBRARY - Full shot.  
Carrie Nation turns indignantly to the committee and says:  
"Well, what do you think of that?" They all begin clacking.  
The Judge finds his glasses, puts them on, and goes back  
to his law book. The committee file out, very self-  
righteous and disgusted.
127. INTERIOR OF LIVING ROOM - Full shot  
Party at full swing, but a late arrival showing to estab-  
lish that guests are still coming. Show dancing of the  
abandoned type. Perhaps a professional entertainer has  
the floor. Run to stopping of dance.
128. INTERIOR OF LIVING ROOM - Medium shot at door  
Bruce arrives in Apache costume. Stops at door, looks,  
sees gay crowd. Looking around for Mary. Dolores, in  
Spanish costume, sees him and crosses to him. The music  
starts again. Dolores throws herself into Bruce's arms  
and he has to dance with her or to be rude.
129. INTERIOR OF LIVING ROOM - Medium shot at corner.  
Mary talking to Nan, looks over and sees
130. ~~INTERIOR OF LIVING ROOM - Medium shot at Mary's angle.~~  
~~INTERIOR OF LIVING ROOM - Medium shot at Mary's angle.~~  
Dolores dancing with Bruce. Looking up at him adoringly.  
And dancing very close indeed.
131. INTERIOR OF LIVING ROOM. Close shot of Mary and Nan.  
Mary is perturbed. Then half smiles, turns and says to Nan:
- TITLE: "JUST WATCH ME FETCH BRUCE OVER HERE!"  
She rises and exits.
132. INTERIOR OF LIVING ROOM - Medium shot  
Bruce looking around for Mary while Dolores holds tightly  
to him and vamps him while dancing. Bruce sees
133. INTERIOR OF LIVING ROOM - Medium shot - his angle.  
Mary goes up to Jack or other of her boy friends, asks for  
drink, tips flask but doesn't swallow, takes cigarette from  
boy's hand, puffs it, and begins dancing with him.
134. INTERIOR OF LIVING ROOM - Close shot of Bruce and Dolores  
Bruce frowns. Dolores makes a remark, and he smiles  
absently to her, still dancing.



135. INTERIOR OF LIVING ROOM - Full shot @ the music stops. Dancers applaud, then walk to their chairs. Bruce and Dolores saunter off together.
136. INTERIOR OF LIVING ROOM - Medium shot near door. Bruce wants to get away from Dolores. She turns and he takes a step away, but she calls him back. Insists on talking to him. He is polite. Phil enters and beckons to Dolores, who leaves Bruce and crosses to Phil. There are people around and he cannot speak at the moment.
137. INTERIOR OF LIVING ROOM - Close shot of Bruce. A friend enters to him and they shake hands. He looks across, friend looks too, and they see
138. INTERIOR OF LIVING ROOM - Mary and friends, their angle. Mary still trying to get Bruce to come to her, puts on her wild act again. Miss Thornton can probably ad lib some good business for Bruce to see.
139. INTERIOR OF LIVING ROOM - Close shot of Bruce and friend. Friend turns to Bruce and remarks:
- 
- TITLE: "MARY'S A LIVE WIRE THESE DAYS. I'VE SEEN HER IN FOUR DIFFERENT CARS DURING THE LAST WEEK."
- Bruce takes the title and is worried by it. He replies:
- TITLE: "SOME DAY SHE'LL TRUST HERSELF WITH THE WRONG MAN. SHE NEEDS A LESSON."
- Bruce finishes the title and gets the idea of giving Mary the lesson she needs. Bruce exits to Mary.
140. INTERIOR OF LIVING ROOM - Full shot. Bruce crosses to Mary. Dolores and Phil, in foreground, watch as:
141. INTERIOR OF LIVING ROOM - Medium shot of Mary and friends. She looks up from her high jinks as Bruce enters and pretends surprise at seeing him. He takes her by the arm and guides her over toward the gallery, after being welcomed. As they leave, Bruce looking away, Mary glances to Nan and smiles her "I told you I'd get him away from Dolores!" Nan smiles. Bruce and Mary exit to gallery.
- (near dining room)



142. INTERIOR OF GALLERY - Close shot  
Mary says, "Well?" Bruce says:

TITLE: "I'VE JUST BOUGHT A NEW CAR -- COME ON AND TRY IT OUT."  
Mary smiles and shakes her head. Says:

TITLE: "BRUCE, YOU'RE TOO SLOW TO INTEREST ME."  
Bruce takes the title and says:

TITLE: "I PROMISE YOU THE RIDE OF YOUR LIFE."  
Mary looks at him, surprised, then says, "I'll go you!"  
She ducks out of the other end of the gallery and immediately  
reappears with wrap. She takes his hand and leads him out  
into garden, tells maid to fetch coat.

143. INTERIOR OF LIVING ROOM - Pull shot  
Music starts and dancing begins.

~~144. INTERIOR OF DINING ROOM - Close shot of Phil and Dolores~~  
Dancers going to floor leave them alone. Phil leans over  
and says to her:

TITLE: "I'VE JUST BEEN OUT TO THE WRECK -- NAD THE HANDBAG'S GONE!"  
Dolores takes the title big and draws triumphant breath.  
They smile at each other. Then dance away together.

145. EXTERIOR NIGHT SHOT  
Headlights effect rushing up to camera and past at tremendous  
speed.  
Bus. golf stuff.

146. EXTERIOR NIGHT SHOT - Close up of Bruce and Mary  
Bruce looks at her, makes up his mind they have gone far  
enough, and pulls up. Mary looks at him in surprise. He says:

TITLE: "MARY, I'M WORRIED -- I HEAR YOU'VE BEEN RIDING AROUND AT  
NIGHT WITH YOUNG MEN YOU DON'T KNOW."  
Mary gets the title, smiles and says:

TITLE: "YOU'RE WRONG, BRUCE -- I ALWAYS KNOW MY MAN."

146-continues. Bruce takes the title with disbelief and says:

TITLE: "EVERY GIRL THINKS THAT -- UNTIL IT'S TOO LATE."

Mary laughs and replied:

TITLE: "I'VE NEVER WALKED HOME YET."

Bruce looks at her. She challenges him with her eyes. He puts his arm behind her shoulders, draws her close and kisses her. She takes the kiss without any false modesty concerning that she likes it. Remarks "Bruce, I do believe you're waking up", as he releases her momentarily from his embrace.

147. EXTERIOR NIGHT SHOT - at side of car  
Bruce reaches over and pulls Mary closer yet to him. Begins to paw her. Her arm goes behind him and unfastens catch of door on his side, which swings open.

148. EXTERIOR NIGHT SHOT - Close up of both  
Bruce kissing Mary on neck and shoulders and getting rough. Mary protesting. Then pleading. Bruce rougher and rougher. Suddenly Mary draws knife or dagger from her Egyptian costume and ~~and stabs him in the ribs with it.~~  
~~and stabs him in the ribs with it.~~

149. EXTERIOR NIGHT SHOT - Side of car.  
Mary and Bruce as before. She gives him a dig with dagger and his surprise is so great that he starts back. Door she opened permits him to fall backwards. He lands in the road. As he does so, she slips into driver's seat and starts car. Calls over her shoulder as car just starts moving:

TITLE: "I ALWAYS KNOW MY MAN AND COME PREPARED -- AND I NEVER WALK HOME!"

150. EXTERIOR NIGHT SHOT - Medium shot of Bruce in foreground.  
Bruce sitting in road as Mary drives out. He gets to his feet and runs after her as we  
FADE OUT.

TITLE: ONLY TWO PAIRS OF EYES HAD MISSED THE HOSTESS.

151. INTERIOR OF LIVING ROOM - Medium shot of Phil and Dolores  
Looking around and wondering what has become of Mary.  
Worried for fear she will not be there when officers arrive.

152. INTERIOR OF GALLERY - Full shot.  
Mary enters from garden, hands wraps to maid at end of gallery and exits to living room, as

153. INTERIOR OF LIVING ROOM - Full shot  
Music begins for another dance. Mary picks up a partner and begins having a good time again. Phil and Dolores show relief at her reappearance.
154. EXTERIOR OF NIGHT SHOT  
Bruce trudging along muddy road. He looks back and sees headlights of approaching automobile. Hums under roadside arc light and signals car, which slows down as it enters shot.
155. EXTERIOR NIGHT SHOT - Flash closeup of Bruce.  
As seen by occupants of car, murderous looking character in Apache costume.
156. EXTERIOR NIGHT SHOT  
Driver steps on gas and car speeds out, nearly knocking Bruce down. He shakes fist after it and resumes trudging.
157. INTERIOR OF LIVING ROOM - Full shot  
Dance stops. Boys and girls applaud.
- 
158. INTERIOR OF LIVING ROOM - Medium shot at entrance.  
Reilly enters, stops, and looks around for Mary. A flapper sees him and squeals:
- TITLE: "WHAT A NIFTY COSTUME!"  
Boys and girls gather round him, offer him drinks, cigarettes, etc. He shows shield and first girl shrieks:
- TITLE: "OMYGOD -- HE'S REAL!"  
The crows fall back as Reilly starts forward.
159. INTERIOR OF LIVING ROOM - Full shot  
Nan and boys of auto party ducking out of sight as Reilly crosses to Mary. All other guests watching. Phil and Dolores in foreground exchange glances of satisfaction as they watch.
160. INTERIOR OF LIVING ROOM - Medium shot.  
Reilly comes up to Mary, who smiles and asks what brings him to her party. She isn't a bit afraid, as she is sure he can have nothing on her. Reilly takes out the mesh bag and offers it by way of answering. Mary takes the bag, examines it, and thanks him, for returning it.

161. INTERIOR OF LIVING ROOM - Close shot of Mary and Reilly:  
He asks

TITLE: "YOU'RE SURE THAT BAG BELONGS TO YOU?"

Mary nods. Reilly takes out warrant, shows it to her, and says:

TITLE: "YOU'RE UNDER ARREST."

Mary recoils amazed. "But -- I don't understand" she gasps. Reilly grins and says:

TITLE: "I FOUND THAT HANDBAG IN THE WRECK OF YOUR FIRST ROADSTER!"

He has the goods on her. She realizes it. Takes a long breath and looks around, helplessly.

162. INTERIOR OF LIVING ROOM - Closeup of Dolores and Phil. They smile at each other. Phil takes his sister's arm and tells her they'd better ease out so Mary won't realize that they didn't help her. They step back out of sight in the crowd.

163. INTERIOR OF LIVING ROOM - Close shot of Mary and Reilly. Mary faces the music. Says:

TITLE: "ALL RIGHT, MR. REILLY -- I'LL COME TO COURT IN THE MORNING."

Reilly gets the title and shakes his head. He says, indicating off "The wagon's waiting -- you'll come right now." Mary is amazed and indignant. She says:

TITLE: "BUT MY PARTY -- MY GUESTS -- MY COSTUME -- I CAN'T GO LIKE THIS."

Reilly takes her by the arm and says "Cut out the stalling and come with me". She wrenches away, furiously, and says, "I won't". They face each other, Reilly determined, Mary blazing defiance.

164. INTERIOR OF LIVING ROOM - Full shot. Mary and Reilly as before. Guests all watching. Bruce enters, sees them, and crosses to them at once.

165. INTERIOR OF LIVING ROOM - Medium shot.  
Reilly takes a step forward and Mary clenches her fist to defend herself. As Reilly menaces her, Bruce enters and touches him on the shoulder. Reilly turns, startled. Both look at Bruce. Flash of Bruce's muddy shoes, and closeup ghost of smile on Mary's face, in spite of the situation.
166. INTERIOR OF LIVING ROOM - Close shot of Mary, Reilly & Bruce.  
Reilly says:
- TITLE: "YOU MAY BE A JUDGE'S SON, BRUCE, BUT IF YOU INTERFERE IN THIS CASE, I'LL JAIL YOU TOO."  
Bruce gets the title, smiles and says:
- TITLE: "I INTEND TO GO TO JAIL WITH MISS FORREST -- SO I CAN GET IMMEDIATE BAIL FOR HER."  
Reilly takes the title and doesn't like it. Bruce turns to Mary and says:
- TITLE: "GET YOUR WRAPS, DEAR -- I'LL HAVE YOU BACK HERE IN AN HOUR."  
~~Mary smiles and says, "I'll be right back."~~  
~~She smiles and thanks him.~~
167. INTERIOR OF LIVING ROOM - Full shot  
Everybody buzzing with excited comment as Mary runs inside for her wraps and returns. She crosses to Reilly and Bruce. All three start out.
167. INTERIOR OF LIVING ROOM - Medium shot near door.  
Phil and Dolores come forward and intercept Mary and her escorts. Dolores snatches Mary into her arms and is, oh, so sorry. Phil takes her hand, looks at Bruce in the eye, and tells Mary not to worry, her friends will stick by her. Mary is grateful, thanks them and exits.
169. INTERIOR OF LIVING ROOM - Full shot  
As Mary exits, Dolores takes over the party. Signals to orchestra leader. Music begins. Dolores urges couples to dance. Boys and Nan come out of hiding. Dolores treats the arrest as a joke. All are dancing and making merry as we

F A D E O U T



TITLE: MIDNIGHT

170. INTERIOR OF JUDGE'S LIBRARY - Medium shot - Bruce enters. Judge seated at his table with law books. Bruce pleading with him for Mary. He says:

TITLE: "IT WAS JUST A WILD RIDE -- SHE MEANT NO HARM -- PLEASE REMEMBER THAT WHEN SHE'S UP BEFORE YOU TOMORROW."

He finishes earnestly.

171. INTERIOR OF JUDGE'S LIBRARY - Close shot Judge and Bruce  
The Judge smiles and says:

TITLE: "SON, AREN'T YOU TRYING TO INFLUENCE THE COURT?"

Bruce stiffens and is offended. The Judge continues:

TITLE: "IF I LET MARY OFF, YOU KNOW, EVERYBODY WILL SAY I DID IT BECAUSE YOU'RE IN LOVE WITH HER."

Bruce takes the title and says hotly:

TITLE: "THEN YOU ARE AFRAID OF PUBLIC OPINION -- YOU'D LET THAT INFLUENCE THE COURT!"

The Judge takes this title and is offended in his turn.

172. INTERIOR OF JUDGE'S LIBRARY - Full shot.  
The Judge rises, says "Good-night", stiffly, and leaves the room. Bruce looks after him, discouraged, disappointed,  
as we

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TITLE: THE TRIAL.

173. INTERIOR OF COURT ROOM - Full shot FADE IN  
Judge already on the bench. Ladies of the League occupy a couple of seats. Mary's friends, fat boy, Jack, Nan, Phil and Dolores have another bench or two down front. Mary sits at table near rail, represented by Bruce as her lawyer. Bruce is summing up her defence.

174. INTERIOR OF COURT ROOM - Close shot at bench.  
Mary admiring Bruce as he talks to his father in her behalf.  
She is in an excited, defiant mood. Bruce finishes and  
waits for the Judge. The Judge says:

TITLE: "I WILL CONSIDER THE EVIDENCE."

He rises in his robe, and exits to his private office.  
Mary turns to Bruce and laughs as she makes a remark.  
Bruce frowns at her.

175. INTERIOR OF COURT ROOM - Close shot at rear.  
Reilly and a couple of official looking men. Reilly  
talking to them. He says:

TITLE: "THERE'S THREE SERIOUS CHARGES AGAINST HER -- SHE'LL BE  
LUCKY TO GET OFF WITH A COUPLE OF YEARS."

He finishes the title, grinning. He's having his inning now.

176. INTERIOR OF THE JUDGE'S OFFICE - Full shot.  
Stenographer enters and hands Judge a typed sheet of paper.  
Judge, sitting at desk, looks around for spectacles, finds  
~~the spectacles, rises and reads them.~~  
~~He looks at them on, and reads paper.~~

177. INTERIOR OF COURT ROOM. Close shot of Mary and Bruce.  
Mary, waiting nervously, looks around and smiles at Nan.

178. INTERIOR OF COURT ROOM. Close shot of Nan and boys.  
Nan waves to Mary or blows her a kiss.

179. INTERIOR OF COURT ROOM - Close shot of League.  
Old Carrie Nation leader talking like a phonograph.  
Others yessing her.

TITLE: ".....HARDLY NOTHING ON WHEN HE ARRESTED HER -- -- --  
IF SHE WAS MY DAUGHTER ..... SCANDALOUS, I TELL YOU!"

All nod in unison, then turn as

180. INTERIOR OF COURT ROOM - Full shot.  
All at attention as Judge enters and sits down.

181. INTERIOR OF COURT ROOM - Medium shot at bench. Judge looks down at Mary and orders her to stand. She does so. Judge says slowly:

TITLE: "MARY FORREST, I FIND YOU GUILTY OF RESISTING AN OFFICER, OF DRIVING AT A CRIMINAL RATE OF SPEED, AND OF FAILURE TO REPORT A SERIOUS ACCIDENT."

He finishes the title. Mary takes it, hard and defiant.

182. INTERIOR OF COURT ROOM - Closeup of her friends. Flash of Nan as she gasps and begins to cry. Boys cheer her up.

183. INTERIOR OF COURT ROOM - Close shot of League. Leader starts them all applauding. All clap hands.

184. INTERIOR OF COURT ROOM - Full shot. Judge raps for order. Applause stops. He turns to Mary.

185. INTERIOR OF COURT ROOM - Medium shot of Judge and Mary.

Judge says "FOR A LOAN, BUT THE BANK HAD WARNED HIS WORDS."

TITLE: "THE LAW PROVIDES A PRISON PENALTY FOR THESE OFFENSES. HAVE YOU ANYTHING TO SAY?"

Mary takes the title and shakes her head. She's not going to try to beg off -- not the type. Treats the Judge as though he were persecuting her. The Judge says:

TITLE: "COURT IS ADJOURNED UNTIL TOMORROW MORNING, WHEN SENTENCE WILL BE PRONOUNCED."

He finishes the title firmly.

186. INTERIOR OF THE COURT ROOM. Full shot, from rear toward bench. People begin to exit. Reilly comes up to and past the camera grinning. Old League ladies well pleased.

187. INTERIOR OF COURT ROOM. Medium shot at bench. Mary asks Bruce if she can go. He says "Yes". Mary turns to leave. The Judge speaks up and stops her. Mary turns to him. He says "Mary, I want to speak to you, in my office." She is surprised. Says "Yes, Judge Winter", and starts up toward office, Bruce following. The Judge waves Bruce back. Mary and judge exit into his office.

188. INTERIOR OF JUDGE'S PRIVATE OFFICE - Full shot  
Mary stands while the Judge sits down. He indicates chair  
and she sits down, nervously. The Judge says:

TITLE: "MARY, WE HAVEN'T HAD A VISIT TOGETHER IN A LONG TIME."  
Mary shakes her head. Judge picks up newspaper, looks at it.

189. INTERIOR OF JUDGE'S PRIVATE OFFICE - Close shot of Mary and  
Judge.  
After a pause he says:

TITLE: "I SUPPOSE YOU'VE HEARD THAT SIDNEY FOX FAILED YESTERDAY."  
Mary nods, puzzled. Judge continues conversationally:

TITLE: "I WONDER WHY HE COULDN'T RAISE A LITTLE MONEY."  
Mary takes the title, thinks, and says:

TITLE: ~~"HE CAME TO ME FOR A LOAN. BUT THE BANK HAD WARNED ME THAT  
THE JUDGE HAD OFFERS FOR HIS NAME. AND HE THAT  
HIS WORD WAS NO GOOD?"~~

The Judge nods in fatherly fashion. Mary wonders what the  
stalling is all about.

190. INTERIOR OF THE JUDGE'S OFFICE - Close up of Judge.  
He turns, finds his glasses, puts them on, looks for the  
sheet of paper shown before, finds it, and turns to Mary  
with it in his hand.

191. INTERIOR OF JUDGE'S PRIVATE OFFICE - Close shot of both  
Judge says to Mary:

TITLE: "MARY, YOU DON'T WANT TO GO TO JAIL FOR A YEAR, AND BE  
DISGRACED AND HUMILIATED WHEN YOU COME OUT?"

Mary shakes her head "No". The Judge says:

TITLE: "I'M GOING TO GIVE YOU UNTIL TEN O'CLOCK TOMORROW TO HAVE  
THIS NOTE SIGNED."

He shows her the paper and continues, with it in his hand:

TITLE: "ANY RESIDENT OF THIS TOWN, OVER TWENTY-ONE, IS AT LIBERTY  
TO SIGN IT -- EXCEPT FOR YOUR OWN HOUSEHOLD AND MY SON."

He hands her the paper.

192. INTERIOR OF THE JUDGE'S PRIVATE OFFICE - Closeup of Mary  
She takes the paper and reads:

INSERT; I, the undersigned, will vouch for the conduct of  
Mary Forrest for one year from date. Believing her to be  
truthful and trustworthy, I guarantee to serve her prison  
sentence, should she break her promise to do nothing un-  
becoming to a young lady of her years and education.

---

Without looking up, she reads to the end, gets the idea,  
and smiles. She's out of the jam!

193. INTERIOR OF THE JUDGE'S PRIVATE OFFICE - Close shot of both.  
Mary folds the note and puts it in her handbag. She says:

TITLE: "SO I'M OUT ON PROBATION."

Smiling at the Judge. He watches her, disappointed a  
little in her reaction, and says nothing.

194. INTERIOR OF JUDGE'S PRIVATE OFFICE - Medium shot.  
~~The Judge rises and offers her his hand. Mary grasps it.~~  
He bows her out. She exits.

195. INTERIOR OF COURT ROOM - Full shot.  
Court room empty, except for Nan. Mary enters from Judge's  
private office and sees Nan. Rushes across to her, laughing.

196. INTERIOR OF COURT ROOM - Close shot of girls.  
Mary shows Nan the note. Nan reads and passes it back,  
remarking:

TITLE: "I'M SORRY I'M TOO YOUNG TO SIGN IT. BUT I'LL GET MY FATHER'S  
NAME."

Mary, smiling, says:

TITLE: "NEVER MIND -- I'LL GET IT SIGNED WHILE I DO A LITTLE  
SHOPPING."

Just like that -- a detail.

197. INTERIOR OF COURT ROOM - Full shot.  
Girls exit together, chatting and laughing. As they do so

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198. EXTERIOR OF PUBLIC MARKET FADE IN FULL SHOT  
Owner on, identifying himself by giving orders and showing his authority. Mary enters. He sees her and comes up to his best customer, smiling the smile that sells. Mary pulls out the note and says:
- TITLE: "WILL YOU DO ME A FAVOR AND SIGN THIS, MR. JONES?"
- Jones wipes his hands on his apron, takes out fountain pen, takes off cap, takes the note and turns to cigar counter. Lays the note down and checks himself in the act of signing. Reads through and thinks. Mary watching.
199. EXTERIOR OF PUBLIC MARKET - Close shot of Jones & Mary.  
He turns to her, shaking his head, and hands back the note, explaining:
- TITLE: "I COULDN'T TAKE THE RISK, MISS FORREST."
- Mary takes the title and says, impulsively:
- TITLE: "BUT THERE ISN'T ANY RISK -- I'M GOING TO BE GOOD."
- Jones says apologetically:
- TITLE: "I KNOW -- BUT I'VE GOT A WIFE AND TWO KIDDIES -- YOU SEE HOW IT IS."
- He bustles away as soon as he finishes speaking. Mary looks after him, haughty, offended. Well, if he won't oblige, others will. She exits coolly.
200. INTERIOR OF LIVING ROOM - Full shot.  
Young folks from court room, all but Nan, arrive and make themselves at home. Dolores and Phil with them. Flasks and cigarettes appear. Fat boy finds Mary's candy and gobbles it.
201. EXTERIOR OF CIGAR STAND - Medium shot.  
Mary enters to cigar man, who says "Good morning" and shoves out a carton of an expensive brand without being asked. Mary opens her bag, gives him a bill, and asks, "would you like to do me a favor?" He says "Sure". She hands him the paper. He reads it.
202. EXTERIOR OF CIGAR STAND - Close shot of both.  
Cigar man finishes reading paper, looks up, and hands it back, shaking his head. Mary hurt and surprised as she takes it. He says:
- TITLE: "THE JUDGE KNOWS I MAKE A LITTLE BOOK ON THE PONIES. THE FIRST TIME YOU EVEN WOBBLED, I'D GET MINE."
- Mary says, "All right", and exits abruptly, offended.

203. EXTERIOR OF CIGAR STAND - Close shot of man.  
He sees cigarettes left on counter. Picks them up and is about to shout, "Hey, you left your smokes", when he thinks better of it. He's seen the last of her, so -- he puts them back in stock.
204. EXTERIOR AT CURB - Medium shot.  
Mary enters to car and drives off.
205. EXTERIOR OF CHURCH - Full shot.  
Minister leaves church and comes toward street.
206. EXTERIOR NEAR CHURCH  
Mary drives in to curb, looks off, sees minister, and jumps out of car. Exits toward minister.
207. EXTERIOR OF CHURCH - Medium shot.  
Mary enters to minister, who is surprised to see her. She explains what she wants and hands him her note. He reads and hands it back. She is agast. He says:
- TITLE: "IT'S ONLY ANOTHER PROMISE, MARY -- AND YOU'VE BROKEN EVERY PROMISE YOU MADE ME IN THE PAST."  
Mary gets the rebuke, bows her head, and exits.
208. INTERIOR OF LIVING ROOM - Full shot,  
Young folks having their usual good time when Nan breezes in. She runs up to the crowd, who gather around her.
209. INTERIOR OF LIVING ROOM - Medium shot.  
Nan explaining to the group.
- TITLE: "MARY'S GETTING OUT ON PROBATION."  
Dolores and Phil show disappointment, but perk up when Nan adds:
- TITLE: "AS SOON AS SHE GETS HER NOTE SIGNED -- A SORT OF GOOD BEHAVIOR GUARANTEE."  
They ask eagerly what it is and all listen attentively while Nan explains that somebody had to promise to go to jail in Mary's place if she breaks her word within a year. Phil says "Oh" and looks at Dolores, who gets the same idea.

210. INTERIOR OF LIVING ROOM - full shot  
Nan finishes her breathless explanation and runs upstairs, taking off her hat as she goes. All look at each other. Younger people withdraw, leaving Dolores and Phil alone.
211. INTERIOR OF LIVING ROOM - Close shot of Dolores & Phil.  
Phil says:
- TITLE: "SHE'LL NEVER MARRY ME IF I REFUSE TO SIGN THAT NOTE -- AND SHE'LL NEVER MARRY ME, IF I DO SIGN IT."  
Dolores nods and makes a suggestion. Phil agrees heartily.
212. INTERIOR OF LIVING ROOM - Close shot on other young folks, Jack, fat boy, and friends. Jack says, "Funny note -- I guess we'd better lay off".. Others nod. He continues:
- TITLE: "MARY'S A GREAT LITTLE QUEEN -- BUT A YEAR IN JAIL IS A YEAR IN JAIL."  
He finishes, shaking his head wisely. Fat boy nods solemnly. They look at each other, both thinking the same.
213. INTERIOR OF LIVING ROOM - Medium shot.  
Main enters to Dolores and Phil. Dolores beckons her. She crosses. Dolores says:
- TITLE: "TELL MISS MARY WE DROPPED IN ON OUR WAY BACK TO THE CITY--- A VERY URGENT MATTER -- WE DAREN'T MISS OUR TRAIN."  
The maid nods. Dolores and Phil start to exit.
214. INTERIOR OF LIVING ROOM - FULL SHOT  
Nan appears at top of stairs, coming down. She sees Dolores and Phil leaving and young people sneaking out. Flash closeup of nan taking it very serious. She realizes that the rats are deserting the sinking ship. She rushes down, grabs her own coat and hat, and rushes out. We do not know what she is up to. If we suspect that she, too, is showing yellow, so much the dramaticker.
215. EXTERIOR OF STREET (RESIDENCE) - Full shot  
Well dressed man, carrying an enormous suitcase coming toward a good car, standing at curb, from a nice residence. He looks off and sees:
216. EXTERIOR OF STREET (his angle)  
Mary driving slowly along, wondering to whom she shall go next with her note.

217. EXTERIOR OF STREET (curb)  
Man shouts. Mary pulls her car into curb, behind his own car. He opens the door for her and she gets out.
218. EXTERIOR OF STREET - Close shot of both.  
He says:
- TITLE: "HOW ABOUT A CASE OF THE FINEST, MISS FORREST? JUST MADE IT UP MYSELF, AND IT'S SMOOTH AS SILK."  
Mary gets the title and replies:
- TITLE: "I'M NOT THROWING ANY MORE PARTIES UNTIL I FIND A FRIEND IN NEED."  
She takes out the note and hands it to him. He reads. Whistles and looks her over. He says:
- TITLE: "WHY, THEY'D HAVE ME IN JAIL ON THIS IF THEY EVEN FOUND A QUART IN YOUR HOUSE."  
Mary gets the title and says, earnestly:
- TITLE: "BUT I'M TURNING OVER A NEW LEAF -- I WON'T BE BUYING AND HARD STUFF."  
The bootlegger sneers, then looks at her with admiration for her nerve. Hands her back the paper saying:
- TITLE: "IF YOU'RE NOT BUYING ANY MORE -- KEEP IT."  
Mary gasps.
219. EXTERIOR OF STREET  
Bootlegger throws big bag into his own car and drives away. Mary returns sadly to her own machine and drives out.
220. EXTERIOR OF VERNADA NAN'S HOUSE - Medium shot.  
Nan and parents on. Father prosperous, aggressive business man. Mother meek and sympathetic. Nan listening while Father is talking emphatically:
- TITLE: "SIGN THAT SORT OF PAPER FOR MARY? IS HOULD SAY NOT!"  
He finishes emphatically.

221. EXTERIOR OF VERANDA NAN'S HOUSE - Close shot of group.  
Nan pleading with father. Father says:
- TITLE "OF COURSE I'D LET HER GO TO JAIL. THAT'S WHERE SHE BELONGS--  
AND WHERE YOU'RE HEADING FOR, AS LONG AS YOU COPY HER."  
Nan closes up at this. Mother interferes, says:
- TITLE: "BUT WE'VE KNOWN HER EVER SINCE SHE WAS A CHILD."  
Father turns on her and growls:
- TITLE: "SHE'S NOT THE MARY WE KNEW, AND IF YOU'RE THINKING OF  
SIGNING FOR HER, I FORBID IT!"  
He finishes sternly. Mother gives up.
222. EXTERIOR OF VERANDA NAN'S HOUSE - Medium shot.  
Father watching Nan sternly. Nan makes a helpless gesture  
and starts to exit. Father calls her back and orders her  
into the house. Nan goes, looking back, wishing she could  
run over and see Mary. Nan and mother exit. Father looks  
after them and lights cigar. Hard boiled, at end of his  
patience with Mary.
223. INTERIOR OF MARY'S LIVING ROOM - Full shot.  
Mary enters briskly, expecting to find her friends there.  
Closeup as she looks around at empty room, realizing that  
all have deserted her. She doesn't harden -- just realizes  
the sort they were and is crushed. She turns and goes  
wearily up stairs.
224. INTERIOR OF MARY'S BEDROOM - Full shot.  
She enters, throws down coat and bag, and crosses to window.
225. INTERIOR OF MARY'S ROOM - Close shot at window.  
Mary stands, looking out, downcast. Closeup bird perking  
up its head, seeing her, and beginning to sing. She is  
affected by the fidelity of the bird. Pets it, talks to  
it, feeds it, and moves cage into the light of window.
226. INTERIOR OF MARY'S ROOM - Medium shot  
Mary crosses to chaise longue and sinks down on it. As she  
leans forward, staring into the ominous future

FADE OUT



TITLE: THROUGH THE SLEEPLESS HOURS OF NIGHT .....

- 227. INTERIOR OF MARY'S ROOM - NIGHT DARK FADE IN Close shot  
Mary tossing on bed and unable to sleep. She sits up and  
turns toward camera. Horror grows on her face as she sees
- 228. INTERIOR OF MARY'S ROOM - Light effect on opposite wall.  
Shadows show semblance of bars and a person in prison.
- 229. INTERIOR OF MARY'S ROOM - Back to close shot.  
Mary jumps out of bed with a scream and then stops, going  
limp as she realizes that after all it was nothing.
- 230. INTERIOR OF MARY'S ROOM - Full shot.  
Showing bird cage by window casting shadows of bars. We  
realize that Mary cast person's shadow herself when she  
sat up. Mary crosses to window, moves bird cage, and goes  
back to bed.
- 231. INTERIOR OF MARY'S ROOM - Close shot.  
Her head on pillow. Her eyes close and she sleeps.
- 232. INTERIOR OF MARY'S ROOM - Full shot  
Dissolve room with striped paper into prison cell with bars.  
Mary asleep on steel bunk which sticks out from wall like  
Pullman upper.
- 233. INTERIOR OF PRISON CELL - Close shot.  
Mary in coarse denim nightgown. She wakes, looks around at  
the cell, and goes mad with the horrible realization that  
she is trapped.
- 234. INTERIOR OF PRISON CELL - Full shot  
Mary rushes from bunk over to bars and tears at them,  
screaming. Finally sinks down to the floor as she realizes  
the futility of her rage. Sobs.  
DISSOLVE BACK TO
- 235. INTERIOR OF BEDROOM - Full shot  
Mary lying on floor sobbing. She looks up, sees bedroom all  
around her, with barred paper on walls the only similarity.  
Unable to understand it at first. Then gets that it was only  
a delusion, a nightmare. Then her relief fades as she  
realizes that the dream of tonight may be the reality of  
tomorrow night. She goes back to the bed and sits on the  
edge. Throws herself down, weeping, as we

F A D E O U T

TITLE: THE HOUR OF RECKONING.

236. INTERIOR OF COURT ROOM - Full shot - FADE IN  
In the court room crowd, Mary's friends of yesterday are conspicuously absent. The Ladies' League is there -- they wouldn't miss it for the mint. Reilly is in evidence. All eyes are on Mary as she enters and walks down the aisle alone to the table at the bench. Bruce enters from the Judge's private office and stops as he sees
237. INTERIOR OF COURTROOM - Close up of Mary  
Putting over the change from the girl of yesterday and the effects of her night of terror.
238. INTERIOR OF COURT ROOM - Close shot of Mary and Bruce.  
He crosses to her with an exclamation of concern. Asks what's the matter. Mary says, "I'm licked, that's all." He comforts her.
239. INTERIOR OF COURT ROOM - Full shot at door.  
Nan enters, looks around for Mary, and sees her.
240. INTERIOR OF COURT ROOM - Full shot at bench.  
Nan upsetting the dignity of the court room as she rushes down the aisle to Mary, vaulting the rail in her eagerness.
241. INTERIOR OF COURT ROOM - Medium shot at bench.  
Nan rushes up to Mary and takes her in her arms. Mary puts over her realization that there is one friend who did not fail. They kiss and cling to each other.
242. INTERIOR OF COURT ROOM - Medium shot  
Judge enters. Nan leaves Mary and goes to front seat. Court is called by the bailiff. The Judge speaks to Mary, calling her before him. She rises, goes up to bench.
243. INTERIOR OF COURT ROOM - Close shot at bench.  
Mary looks at Judge a minute, then slowly hands him the note. Judge takes it, looks, and is not surprised to see it unsigned. He asks:

TITLE: "NOW DO YOU UNDERSTAND WHY SIDNEY FOX FAILED?"

Mary takes the title and nods. Says:

TITLE: "I'M A BANKRUPT TOO -- MY WORD IS WORTH NOTHING."

She finishes, beaten. Judge looks at her, thinks, purses his lips. Face grim.

244. INTERIOR OF COURT ROOM - Medium shot at bench. Judge beckons to the Sheriff, who crosses to him, badge plainly visible. As he comes toward her, Mary almost wilts to the floor. Judge says:

TITLE: "SHERIFF, HAVE YOU SEEN MY GLASSES?"

Sheriff looks among papers on Judge's desk and finds them. Judge puts them on, looks among papers, and picks up the note. He beckons Mary closer.

245. INTERIOR OF COURT ROOM - Close shot of Judge and Mary. Judge looks at her. Hold suspense. Finally he says:

TITLE: "MARY, YOU'RE NOT THE SAME GIRL WHO STOOD BEFORE ME YEATERDAY."

Mary looks at him, puzzled. Judge continues:

TITLE: "YOU HAVE LEARNED THE VALUE OF KEEPING YOUR WORD. YOU HAVE LEARNED WHAT IT MEANS TO LOSE YOUR GOOD NAME."

He pauses, and continues:

TITLE: "IF NO ONE ELSE IN THIS COMMUNITY HAS ENOUGH FAITH IN YOU TO SIGN THIS BOND, I HAVE."

He picks up the pen and signs it. Mary watches, relief and gratitude on her face, but none of the flip jubilation there would have been there yesterday. She is thankful, but not to her luck. A woman now.

246. INTERIOR OF COURT ROOM - Close shot of Ladies League Leader says, "Wellm I never!" and all begin jawing furiously.

247. INTERIOR OF COURT ROOM - Close shot of Reilly. His dead cigar drops as he opens his mouth in astonishment.

248. INTERIOR OF COURT ROOM - Full shot. Judge raps for order and League sobers down. Then they walk out on the court.

249. INTERIOR OF COURT ROOM - Medium shot at stand. Judge shows the signed note to Mary and lays it down. Bruce comes forward and says:

TITLE: "THAT'S A RESPONSIBLITY I'LL GLADLY TAKE OFF YOUR HANDS, Father -- IF MARY WILL MARRY ME."

249-cont. Judge gets the title, thinks, smiles and nods. Bruce turns to Mary.

250. INTERIOR OF COURT ROOM - Close shot of both. Bruce looks at her questioningly. She nods. He takes her in his arms. Nan comes rushing in and puts her arms around both of them as we

FADE OUT

THE END

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